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in grisaille; the Annunciation at the left, the Visitation at the right. The backgrounds here are identical — late Gothic doorways.

As is often the case with triptychs, the wings, owing to the fact that they are protected on both sides by the paint, are in perfect preservation. The central panel has suffered but slightly. The Museum is fortunate in securing a work of such quality.

But few facts are known of the life of the painter. He was a pupil of Gerard David in Bruges, and was working there in 1520. His work, however, has been fairly well differentiated from that of his fellows.

B. B.

TOMB JADES



THE BULLETIN for January, 1912, contained an account of a valuable and unique collection of early jade amulets and small ornaments of the kind generally known as "Tomb-jades" which had just been presented to the Museum by Mr. Samuel T. Peters. To the two hundred and eighty objects of which his first gift consisted, Mr. Peters has now added two hundred and forty similar specimens of jade embracing chiefly types which were unrepresented in the original collection. Such jades, as was stated in the previous article, have all been recovered from ancient tombs dating from prehistoric times through the T'ang dynasty, that is, from about 1500 B. C. to 1000 A. D., and consequently are all of the stained and variegated color which the cream white jade used in these early periods assumes after centuries of burial in the earth. They were used chiefly as amulets to protect the bodies of the dead from earthly corruption and the entry of demons, jade being venerated as the embodiment of the principle of purity, and a

safeguard against all evil which might befall either the living or the dead. The collection includes amulets for the eyes, lips, tongue, and other parts of the body, as well as the symbols of the deities of East, South, West, and North in various forms, all of which were either placed around the body or fastened to it with silken cords, which were passed through small holes pierced in the jade. There are also a number of large annular disks sacred to the deity Heaven and sent by princes to their peers as particularly venerated offerings to the noble dead. Besides these the collection includes many delicately carved and pierced portions of the rich girdle pendants which were interred with the body so that the steps of the dead might be accompanied in the future world, as they had been in life, by the magic notes of the tinkling jade. The two largest pieces in Mr. Peters' gift were not primarily intended for sepulchral use, but served their purpose in daily life before being buried in the tomb; they include a rare Tui or two-handled cup dating from the Chou dynasty and used at that time for holding the blood of animals sacrificed in ceremonies of solemn covenant, and a remarkable and vigorously carved figurine of the evil-dispelling monster, P'i-sieh, made in the Han dynasty and doubtless buried with a prince. A flower vase of similar jade was perhaps not carved from the rough until a later period, probably in the Ming dynasty, a fact which calls attention to the statement of Dr. Berthold Laufer in his recently published book on jade¹ to the effect that the term *han-yü* which Bushell used in the sense of *han*, "held in the mouth," and *yü*, "jade" in reference to the custom of placing a bit of jade in the mouth of the dead, is taken by the Chinese merely to mean "Han jade", that is, jade of the variety used in the Han period which may or may not have been carved at that time. For as in the case of our vase, specimens of early stained jade found in the rough were sometimes carved into imitations of the more

¹Jade, a Study in Chinese Archaeology and Religion, by Berthold Laufer. Published by the Field Museum of Natural History, Chicago, 1912.

primitive forms in the Ming dynasty and later, when the native jade material had been practically exhausted and superseded by the clear variety imported into China from other parts of the East. In the interest of accurate terminology it may also be well to note that Dr. Laufer takes exception to the name "Tomb-jade" used by Bushell to apply to all early jades recovered from tombs. Dr. Laufer points out that these objects vary widely in character, many of them being implements used in daily life and not necessarily associated with the tomb, and that while the amulets forming part of the ancient ceremonial of burial may properly be called "tomb-jades", many other pieces can scarcely be included in that category, even though they have been recovered from the tombs which played so prominent a part in the strange and exquisite civilization of a remote time.

D. F.

ALLEGORICAL SKETCH FOR A CEILING BY G. B. TIEPOLO

THIS picture has been called an allegory of the Battle of Le-anto, but on grounds that the painting itself does not justify. There is a similarity and vagueness in eighteenth century allegories, particularly in those designed for ceilings. Their scheme is always the same. The artist aimed in them to give the illusion of space, and the spectator looks up between buildings in sharp perspective into the sky where figures fly about or loll on clouds.

In our work the figures in strong colors are disposed about the edges of the picture, forming a sort of irregular framing for the central part where the sky is seen lively with flying women, cupids, and fluttering pennants. None of the figures suggest warfare with the exception of some prisoners in chains on a galley at one side of the design and a kneeling knight in another place. Otherwise they all typify commerce and prosperity. Commerce is obviously symbolized by the ship which occupies the space at one of the long sides of the

composition. Here are sailors, porters, merchants, Neptune spilling treasures from a cornucopia, a two-faced figure, perhaps Æolus, holding a key, and other emblematic personages. On the ship and the end of a wharf which projects slightly from the frame are boxes and bales marked with initials, none of which, however, may be interpreted as a signature. The land is suggested at the other edge of the rectangle—shrubby and buildings beside a long flight of broad steps at the head of which is a seated woman crowned and holding a palm of victory. The kneeling knight offers his sword to her and she is surrounded by Justice, Fame, Force, and the usual personifications of the time. The seated lady typifies the city of Genoa, judging from the coat of arms on one of the two flags nearby—the other bearing the crowned eagle on a tower, a device that occurs again in the composition twice, once on the scroll held by the lady in the fantastic turban who stands by a tree at the corner of the canvas at the throned figure's right, and again in sculpture back of this same figure and before a Gothic tower, which also must have a significance in this place as a sign of the family whose deeds were celebrated in the work. On the scroll beside the eagle and the tower are the words CIVITAS CHY (the last word of a later time than the picture, however), the letters V and I, and a date 1564.

The dominance of the figures at this edge of the composition shows in what manner the picture was to be placed in relation to the important point in the room it was made to decorate, and determines the position in which the work must hang if exhibited on the wall. The plan of showing it in a horizontal position as on a table top is not feasible in a top-lighted gallery, though this manner would approach more nearly the intention and purpose of its design. Pictures like this have no top or bottom.

The finished ceiling seems never to have been executed, nor is it known for what building the sketch was intended. It comes indirectly from the Osnaga family of Padua, later of Milan.

B. B.